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pected or divined his love for the queen, and whether the king is not even now wreaking vengeance on the unhappy Isabella, Carlos hears the gate grate on its hinges. Presently the queen enters and informs her lover of his sentence. The latter is startled when he learns that it is the base Gomez who has admitted her to his prison. When she urges Carlos to fly, he tells her that she is too credulous, and that Gomez is not sincere in wishing to serve him. The young prince then warns Isabella of the Minister's treachery, and begs her to flee at once from the fatal prison, for her stay will ruin herself and fail to save him from death.

It is at this point that the king appears (scene 3) and tells them that he has known their love. He exults at having them in his power, and swears he will have his revenge. He declares that he has never loved Isabella, that she has not offended her lover but her king, and that he possesses undoubted proofs of her guilt. When, however, Philip announces to the two distressed lovers that, since their crimes are equal, their punishments shall be equal, the considerate and magnanimous Carlos exclaims :

"Che ascolto ? In lei colpa non è : che dico ?
Colpa ? nè l'ombra pur di colpa è in lei.
Puro il suo cor, mai di sì iniqua fiamma
Non arse, io 'l giuro : appena ella il mio amore
Seppe, il dannò . . .

Io sol ti offesi,
Nè il niego : a me lieve di speme un raggio
Sul ciglio balenò : ma il dileguava
La sua virtude tosto : ella mi udiva,
Ma sol per mia vergogna.

Disbrama
La rabbia in me del tuo geloso orgoglio :
Ma lei risparmi ; ella innocente appieno.

It is this last situation that has probably been imitated by Hugo in *Hernani*, Act III, sc. 5. In this scene Hernani, with whom Doña Sol is in love, is represented as entering the castle of the old duke Gomez de Silva, in the disguise of a pilgrim. The exiled young lord, who has become a bandit, soon discovers that his sweetheart is making preparations for her immediate marriage to the old duke, her uncle. Disheartened by this discovery, the melancholy Hernani makes it known that he is Hernani, the bandit, whom the

king is seeking. Gomez, who prides himself on his hospitality, declares to the pilgrim that were he really Hernani or a hundred times worse, he should be protected as his guest, even against the king.

While the duke has gone out to arm his castle and to make complete arrangements to protect his guest, the two young lovers, left alone, engage in a lover's quarrel, which ends in a reconciliation. Just as they are in the act of embracing each other, the old duke returns and exclaims,

"Voilà donc le paiement de l'hospitalité !"

Gomez proceeds to lecture Hernani on ingratitude and the violation of the sacred rites of hospitality. The bandit replies that he is guilty, and when Doña Sol attempts to speak in his behalf, Hernani again confesses his guilt and seeks to protect Doña Sol, saying to Gomez :

"Duc, crois aux derniers mots de ma bouche : j'en jure,
Je suis coupable, mais sois tranquille,—elle est pure !
C'est là tout. Moi coupable, elle pure ; ta foi
Pour elle, un coup d'épée ou de poignard pour moi."

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A NEGLECTED MANUSCRIPT OF *The Prick of Conscience*.

Rolle of Hampole's *Prick of Conscience* has been the subject of several dissertations and of a number of essays and notes besides, but so far as an industrious sifting of this material reveals, no mention has been made of the copy of the poem preserved in the Bodleian ms. Rawlinson Poet. 175. This copy is the same, except for slight differences in spelling and insignificant differences in phrasing, as that found in the British Museum ms. Cotton Galba E. ix, the manuscript edited by Morris,¹ and by him and others² accounted the best of the numerous manuscripts of *The Prick of Conscience* that have survived. The Cot-

¹ *The Philological Society's Early English Volume, 1862-4*, Part II, Berlin, 1863.

² See Morris, *l. c.*, pp. i-iii ; and Horstman, *Yorkshire Writers*, II, pp. xli and 456, London, 1896.

ton manuscript has, however, one serious limitation: it is incomplete, and hence furnished only a part of Morris's text, the rest being supplied by ms. Harleian 4196, itself also incomplete. The Rawlinson manuscript, on the other hand, presents an entire and homogeneous text of the poem. Moreover, it is, according to the best authorities, in a handwriting some fifty years older than that of the Cotton manuscript, Mr. Madan³ dating it about 1350, while according to Mr. Ward⁴ the Cotton manuscript belongs to the fifteenth century.

The Prick of Conscience is the first of the collection of poems preserved in the Rawlinson manuscript; it extends from folio 1 to folio 55a. It is written in double columns of 44 lines each; hence it numbers about 9600 lines. The handwriting is not so large and clear as that of the Cotton manuscript, but it is nevertheless quite legible. The first column of the first page is considerably faded and in part worn away, but there are no serious obscurations after this page.

I give below a copy of a few lines from the beginning and from the end.

I.

þe myght of þe fader all myghty,
þe witt of þe son all witty,
And þe guddnes of þe haly gaste,
[A godde]⁵ and lord of myghtes maste,
[Be wy]th vs and vs help *and* spede,
[Now] and euer, in all our nede;
[And s]pecially [at þ]is bigynyng,
And bryng vs all till gud endyng. Amen.

Bifor any thing was wrought,
And ar any bigynyng was of oght,
And bifor all tymes, als we sal trow,
þe same god ay was þat es now,
[þat wo]ned euer in his god hede,
[And] in thre persons *and* ane hede.
[For go]d wald ay *with* þe fader *and* þe son
[And wi]th þe haligast in anehede won,

³ *Summary Catalogue of Western Manuscripts in the Bodleian Library*, III, p. 321, Oxford, 1895.

⁴ See his *Catalogue of Romances in the Department of Manuscripts in the British Museum*, II, p. 213, London, 1893. According to others, however, the Cotton manuscript belongs to the second half of the fourteenth century; see Tyrwhitt, *Canterbury Tales*, IV, p. 330 note, London, 1775; Ritson, *Ancient English Metrical Romances*, III, p. 229, London, 1802; and Morris, *l. c.*, p. iv.

⁵ The bracketed parts are supplied from Morris's edition, p. 1, the Rawlinson manuscript being illegible here.

[Als go]d in a substance *and* beyng
[Withouten] any bigynyng;
[Beg]ynyng of him myght neuer nane be,
[He] was ay god in trinite,
[þat] was ay als wise *and* full of witt,
[And] als myghty als he es yhit,
[Wha]s myght and witt of him self was tane,
[For neuer] na god was bot he all ane.

II.

And yhe þat has herd þis tetryce red
þat now es broght till ende *and* sped,
For þe luf of our louerd ihesu,
Pray for him specially þat it drew,
þat if he lyf, god saue him harmles,
And mayntene his lyfe in all gudnes,
And if he be ded, als falles kyndely,
God of his saule haue mercy,
And bryng it till þat blysfull place
Where endeles joy es and solace,
Till whilk place he vs all bryng
þat for vs vouched safe on rode to hyng. Amen.

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LEMERCIER'S *Méléagre*.

Literary critics and literary historians have given much attention in recent years to the French dramatists of the pre-romantic period, and one dramatist in particular, Népomucène Lemercier (1771-1840), has been much discussed. Many errors, however, exist in regard to the facts of Lemercier's career, and one of them has been repeated so many times, that the truth at last deserves a hearing.

Lemercier's first play, *Méléagre*, a tragedy in five acts and in verse, was performed at the Théâtre Français, February 29, 1788, about a month before the author's seventeenth birthday. The Princesse de Lamballe, Lemercier's god-mother, had heard the play read, and her enthusiasm for the new tragedy was so great that she prevailed upon Marie Antoinette to command a public performance at the earliest possible moment. On that first night the theatre was crowded, for the youth of the poet and the fact that he was known to be favored by the Court, excited general interest. The Queen accompanied by the